



ALEX PAUK
music director

STELLAR SERIES
1988/89

Sunday, November 20, 1988
Jane Mallett Theatre
St. Lawrence Centre for the Arts

STARDUST MEMORIES

CENTRAL PARK IN THE DARK (1906)

Charles Ives

SINFONY (1988)

Rudolf Komorous

World Premiere
commissioned by Esprit

1. Arietta
2. Capriccio primo sopra l'aria "Star Dust"
di Hoagy Carmichael
3. Scherzi di fantasia
4. Capriccio secondo sopra l'aria "Star Dust"
di Hoagy Carmichael

Intermission

NOCTURNE (1958)

Colin McPhee

AFTERTONES OF INFINITY (1978)
Canadian Premiere

Joseph Schwantner



Tonight's performance is being recorded for rebroadcast on
TWO NEW HOURS - CBC Stereo, in Toronto, 94.1 FM,
Sundays at 9:00 pm.

Please join us in the lobby, after the concert, to meet composer
Rudolf Komorous and ESPRIT.

THE ESPRIT ORCHESTRA wishes to thank GEVALIA KAPPE for its generous
donation of coffee which will be served at the post-concert
reception.

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charitable organization registration number: 0714998-2243

PROGRAMME NOTES

CENTRAL PARK IN THE DARK

Charles Ives

This piece purports to be a picture-in-sounds of the sounds of nature and of happenings that men would hear some thirty or so years ago (before the combustion engine and radio monopolized the earth and air), when sitting on a bench in Central Park on a hot summer night.

The strings represent the night sounds and silent darkness - interrupted by sounds (the rest of the orchestra) from the Casino over the pond - of street singers coming up from the Circle singing, in spots, the tunes of those days - of some "night owls" from Healy's whistling the latest or the Freshman March - the "occasional elevated", a street parade, or a "break-down" in the distance - newsboys crying "uxtries" - of pianolas having a ragtime war in the apartment house "over the garden wall", a street car and a street band join in the chorus - a fire engine, a cab horse runs away, lands "over the fence and out", the wayfarers shout - again the darkness is heard - an echo over the pond - and we walk home.

This piece was first entitled, "A Contemplation of Nothing Serious" or "Central Park in the Dark in 'The Good Old Summer Time'." (It was first conceived as the second of two companion pieces, the first being "A Contemplation of a Serious Matter" or "The Unanswered Perennial Question".)

- Charles E. Ives

Charles Ives was born in Danbury, Connecticut on October 20, 1874. His education was of a wide variety: from his father, the Danbury public schools, and Yale University. For twenty years Ives led a double life of insurance man by day, and composer by night, weekends, and vacations. The philosophies of Emerson and Thoreau were an influencing factor in his life.

The greater portion of Ives' works were produced in the 1890's and 1900's. Far in advance of then-current styles, he employed techniques such as atonality, polymetric patterns, polyharmonic and polytonal particulars, tone clusters, and microtones. Mixed with these innovations was Ives' "Americana", with its special sweet-sour seasoning of hymn tunes, Fosteriana, patriotic melodies, and ragtime, all snipped or stitched together. The heterodox solutions of Ives' empirical inventions blended into a definite style. The Ives style is defined by textural complexity (sometimes deliberately muddy) and simple melodic shapes, or zig-zagged by ultra-chromatic twists, free-swinging harmony and counterpoint, and a jargon of rhythms.

- Arthur Cohn

The Esprit Orchestra gratefully acknowledges the assistance of the Canadian Music Centre for providing funds from their Copying Assistance Program in order to facilitate the copying of the parts for Rudolf Komorous' *SINFONY*.

SINFONY

Rudolf Komorous

World Premiere commissioned by The Esprit Orchestra

I am - more and more - interested in that elusive phenomenon which the musicians (who know) identify as "MUSIC". The "MUSIC" cannot be achieved by clever and rational strategies, statistical procedures or by design. It is demanding and calls for resources that are often unfathomable.

John Cage once said that avant-garde is about "doing what has to be done". It is my belief that what we need now is "MUSIC", good (melodic) lines and harmonies that make sense (but NOT derivatives from Mahler and Sibelius).

As far as *STARDUST* is concerned, I had several reasons for my choice:

1. It is a very good melody (by any standards).
2. Everybody knows it. As I state it nowhere as a "theme", this fact is of special importance.
3. In my memories the *Stardust* tune is connected with a number of rather nice things. In this respect, I do not think I am alone.

- Rudolf Komorous

Rudolf Komorous is a leading Canadian composer, and professor of music at the University of Victoria. Born in Czechoslovakia in 1931, Komorous left his homeland in 1968, and came to Canada in 1971. Komorous studied composition under Pavel Borkovec at Prague's Academy of Music. He trained as a bassoonist at the Prague Conservatory of Music, and in 1957 won first prize at Europe's most prestigious competition for solo performers, the Concours International d'Execution Musicale in Geneva, Switzerland. That honour led to a two-year term (1959-61) teaching bassoon and chamber music in China, at the University of Peking's Central Conservatory. On his return to Czechoslovakia in 1961, Komorous co-founded the ensemble Musica Viva Pragensis, which, during its eight years of existence, was regarded as one of Europe's leading new music ensembles.

Komorous has an extensive catalogue of works for solo instruments, opera, orchestra, and ensembles. His compositions have been featured at contemporary music festivals including the Venice Biennale, Warsaw Autumn, Donaueschingen, and Prague Spring. The most notable performance of his work in the U.S. was the premiere of his 1966 chamber opera "Lady Whiterose" at the State University of New York at Buffalo, a production which was then mounted at Carnegie Hall. A 1985 recording of his "Serenata per archi" by the CBC Vancouver Orchestra, is available on the CBC's prestigious SM5000 series.

Rudolf Komorous has conducted lectures and seminars at music schools and conferences in Europe, China, and throughout North America. He is an associate member of the Canadian Music Centre, and a member of the Canadian League of Composers.

In September of 1988 the world premiere of his chamber opera *NO NO MIYA*, based on a Japanese Noh play of the same name, was given by Vancouver New Music.


NOCTURNE


Colin McPhee

Nocturne, a small and delicate work of great subtlety, shows that McPhee did indeed find a style of his own. This work, exemplifying McPhee's mature writing, makes subtle use of Balinese musical material and composed motifs, melodies and rhythms. It appears as a transfer of the chime-like gamelan keyed instruments and gongs into a western orchestral setting with various flute and woodwind melodies borrowed from Balinese music.

Nocturne, composed in 1958, was first performed by an orchestra conducted by Leopold Stokowski in a concert in the Metropolitan Museum of Art in New York.

Colin McPhee was born in Montreal in 1901; when he died in 1964 he was a teacher of composition at the University of California at Los Angeles. McPhee had studied his craft all over the world. He absorbed European traditional and avant-garde methods at the Hambourg Conservatory in Toronto, in Baltimore with Gustave Strube, in Paris with Paul Le Flem, and with Varese in New York. In the 1930's he lived and studied in Bali, returning to the United States on the outbreak of war. As a result of this restless life, he is sometimes classified as a Canadian composer and sometimes as a composer of the United States.

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CMC 3488 (digital CD or cassette).

AFTERTONES OF INFINITY
Canadian Premiere

Joseph Schwantner

Commissioned by the American Composers' Concerts, *Aftertones* was composed in about three and one-half months in 1978. It was premiered by Lukas Foss and the American Composers' Orchestra in New York in January of 1979, and was awarded the Pulitzer Prize in music for the same year.

Like many of Schwantner's works, it evokes a mystical and otherworldly quality, both through the purely musical means of instrumental colour and a carefully controlled harmonic structure, and through the extra-musical associations suggested by its title. The title itself is derived from the last line of a poem written by the composer as a source of imagery and mood in the early stages of the work. The poem, which should by no means be interpreted as having any literal musical representation in the score, nevertheless serves to capture in words its spirit and emotional resonance:

Aftertones of Infinity

Dreams from a dark millennium-
 emptyreal visions,
 vague myriad tendril floating
 on an eternal voyage,
 journeying primordial pathways
 through cosmic cauldrons,
 to afterworlds beyond the edge of forever.
celestial voices echo the lost dreams
 of the children of the universe-
 the aftertones of infinity.

Perhaps the most immediately striking aspect of *Aftertones* is its brilliant use of orchestral timbre. The score calls for an orchestra of moderate size and employs many techniques now familiar in orchestra writing - string glissandi, muted brass, and a variety of new uses of percussion instruments - as well as certain colours especially favoured by Schwantner: tuned crystal goblets and a "Celestial Choir", the voices for which are provided by the orchestral players.

In terms of form, *Aftertones* introduces its new materials so smoothly into the musical fabric that it seems to be almost without structural joints. Its seamlessness, however, does not imply the avoidance of structural repetitions; in fact, the reappearance of certain events - the Celestial Choir's singing in unison notes a melodic whole-tone apart, and the high string glissandi - contributes effectively to the work's clear aural symmetry. Nevertheless, the broader shape depends not on the juxtaposition of independent sections but on the gradual evolution of a small number of musical ideas.

- Pat McCreless

Joseph Schwantner was born in Chicago in 1943. His early musical training was at the Chicago Conservatory of Music, and his advanced studies were completed at Northwestern University. In recent years he has received numerous commissions, including those from the Fromm Foundation, the Naumburg Foundation, the Chamber Music Society at Lincoln Centre, and the American Composers' Concerts Inc. Among his awards are included a Guggenheim Fellowship, four Composers' Fellowship-Grants from the National Endowment for the Arts, the Charles Ives Scholarship presented by the American Academy of Arts and Letters, and the Bearns Prize. After a number of works in a strict, twelve-tone, serial framework in the early 1970's, he has moved in more recent works, such as *Wild Angels of the Open Hills* (1977) and *Sparrows* (1979), to a more neo-tonal style. Since 1970 he has been on the composition faculty of the Eastman School of Music.

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By now you all know that **THE ESPRIT ORCHESTRA** provides some of Canada's **GREAT MUSIC** and now we want to appeal to another of your senses with **GREAT FOOD**.

Join **MAUREEN FORRESTER**, our honorary patron for this event, when **ESPRIT** presents An Imperial Peking Banquet at the famous **SAI WOO** Restaurant on Saturday, November 26, 1988.

Composer **ALEXINA LOUIE** will be on hand to guide us through a 12-course feast to benefit **THE ESPRIT ORCHESTRA**.

Tickets are \$60 or \$100 with a tax receipt provided for the maximum allowable amount.

So why not get together a table of 10 friends to have another **GREAT EVENING** supporting **THE ESPRIT ORCHESTRA**.

Volunteers will be in the lobby this evening during the intermission to answer your questions and reserve your seat for this popular event.

**HURRY TO ORDER
THE DEADLINE FOR TICKETS IS
NOVEMBER 20 - TONITE!**

CONDUCTOR - Alex Pauk

Born and educated in Toronto, Alex Pauk undertook further studies in conducting in Japan. After settling in Vancouver and becoming a key figure in that city's new music scene, he returned to Toronto in 1979 to concentrate on composing concert and film music. Since founding THE ESPRIT ORCHESTRA in 1983, he has maintained a continuous creative output including orchestral works (*Mirage and Echo Spirit Isle*), chamber works (*Water From the Moon and The Seventh Aura* for electric strings), and a radiophonic montage (*Nomad*). During the current season Mr. Pauk will have major new piece, *Cosmos*, premiered by the Orchestre symphonique du Quebec.

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WHAT ARE FRIENDS FOR?

Your help is needed. Ticket sales and other earned income meet less than half of the Orchestra's annual budget.

To help reach our annual funding goal, we have an individual donor program, called FRIENDS OF THE ESPRIT ORCHESTRA. Your membership as a FRIEND OF THE ESPRIT ORCHESTRA is a vital part of our fundraising campaign.

As an audience member who loves our Orchestra we hope you'll help to "PAY THE WHOLE WAY".

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Thank-you for your support and welcome to the

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ALEX PAUK
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The Esprit Orchestra would like to thank the following volunteers
for their many hours of work and dedication.

Micky Fraterman
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The Esprit Orchestra wishes to acknowledge all of its supporters for its current 1988/89 season. This includes all donations received since June 1, 1988. We regret any errors or omissions at this time. If your name has been missed or you wish to change the manner of your listing please call the Esprit offices at 922-5675.

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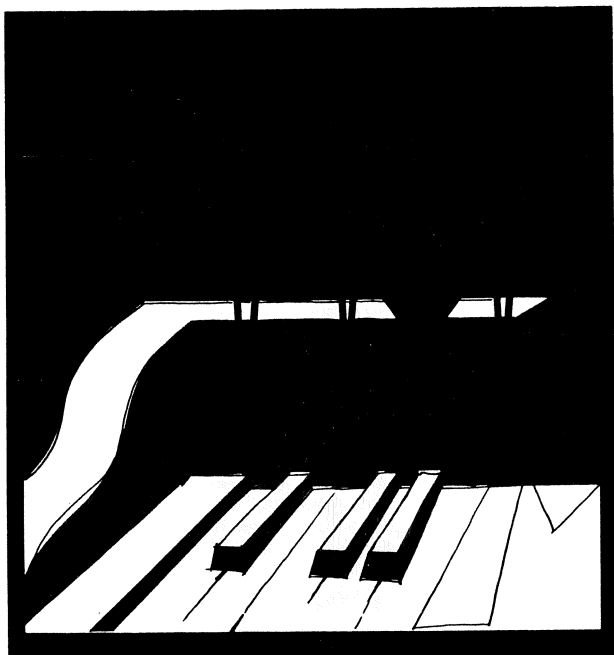
Single tickets will be available two weeks before the concert date
by calling Premiere Dance Theatre Box Office at 973-4000, or you may
reserve a seat now by calling the Esprit offices at 922-5675.

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following:

The Canada Council
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